KISS

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1st Worldwide Convention 1995-96

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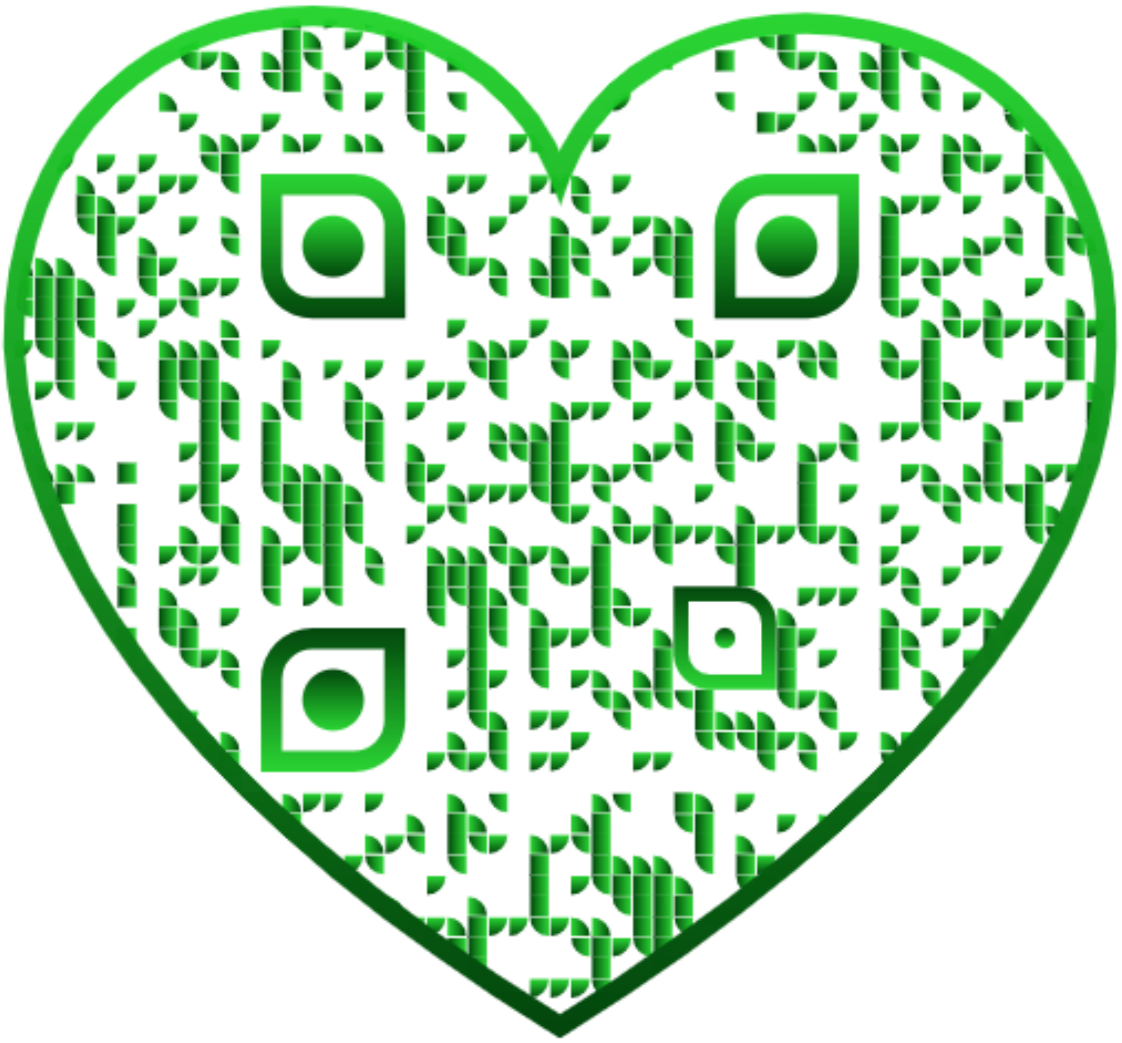


You wanted it! You got it!

The 1st Worldwide KISS Convention 1995-1996 you are attending is going to be the beginning of a brand new relationship between us. Fasten your seat belts, because there are a million new projects we are working on. For you! Because of you!

We know you publish your own fanzines, hold your own conventions, buy, sell and trade authorized and unauthorized memorabilia. You've even been tattooing your body with our faces.

We've read your mail and you speak loud and clear.

You want us to appear at KISS Conventions; you want to ask us that question that's been on your mind for the longest time. And, you don't need anyone to do the talking for you. You want to talk to us face to face.

We hear you!

Everything you see displayed, comes from our warehouses. We've cleaned, and sometimes had to rebuild some of the outfits. We had to design plexiglass units to house the displays so you could see everything 360 degrees. We had to figure out a way for everything to travel, set up and load out. Needless to say, we've been planning this for over a year.

And this is just the beginning!

We know that the first KISS Convention will grow and develop as you tell us what else you would like from it.

We want you to tell us. Use the pages of "KISSNation." They're your pages. It's your magazine, and your forum to the world.

Again, like most great KISS ideas, they come from you.

You wanted a KISS book to end all KISS books? Wait until you see "KISSTORY" . . . you want to talk to us direct? KISS is going online soon (Dial "KISSNATION"). . . You wanted your own magazine? We give you "KISSNation."

And now, the 1st (and certainly not the last) Worldwide KISS Convention 1995-1996.

KISS

Convention Schedule
Tentative Program

12:00 — Doors Open
(10:00 am Weekends)

2:00 — Audio-Visual Display

4:00 — KISS Tribute Band

6:00 — Audio-Visual Display

7:30 — KISS Question and Answer Session

8:30 — KISS Unplugged — Call Out Your Requests

10:30 — KISS Tribute Band

12:00 — Doors Close

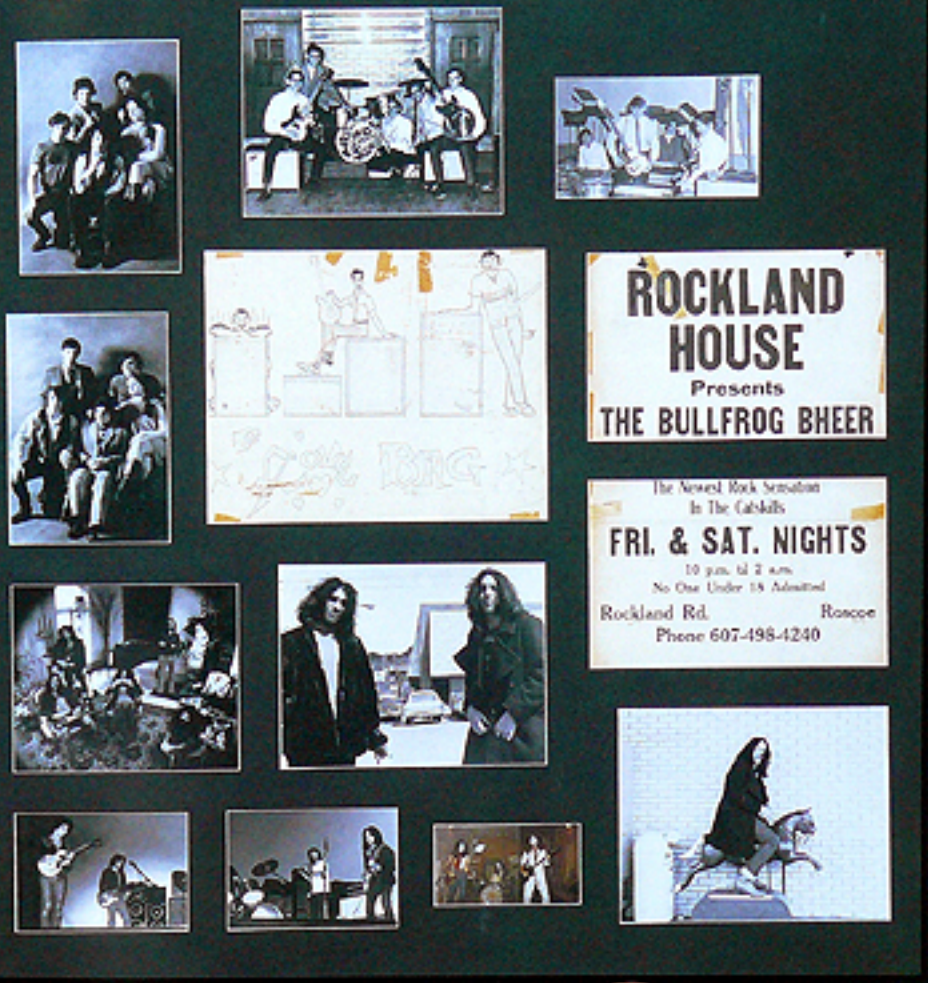
Convention booklet Graphic Design — Susan McEowen

Convention Program Notes

BY ELIANNE HALBERSBERG

Welcome to the first Worldwide KISS Convention 1995-1996. This KISS Hall Of Fame Museum and Convention was put together for you by the band. What you are seeing is the result of two years and countless hours planning what you, the fan, wanted. You will revisit the past, experience the present, and look ahead to the future while meeting with other KISS fans and interacting directly with band members.

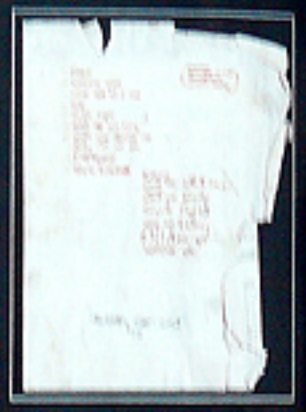
Over the years, through letters, fanzines, backstage meet and greets, or chance encounters, you



Left page is an authentic Coventry poster before the band got signed (1973).

(Above left) We have young Paul Stanley in his first band, "The Post War Baby Boom", Gene and "The Long Island Sounds", "The Missing Links", "Bullfrog Bheer" poster, Mr. Stanley astride his stallion and finally, Gene and Paul meet (center) and form Wicked Lester (bottom) and then KISS (bottom).

The original firehouse hats didn't have anything written on them. They would often disappear. So, we had to resort to actually writing on them. This hat comes from the '76 tour.



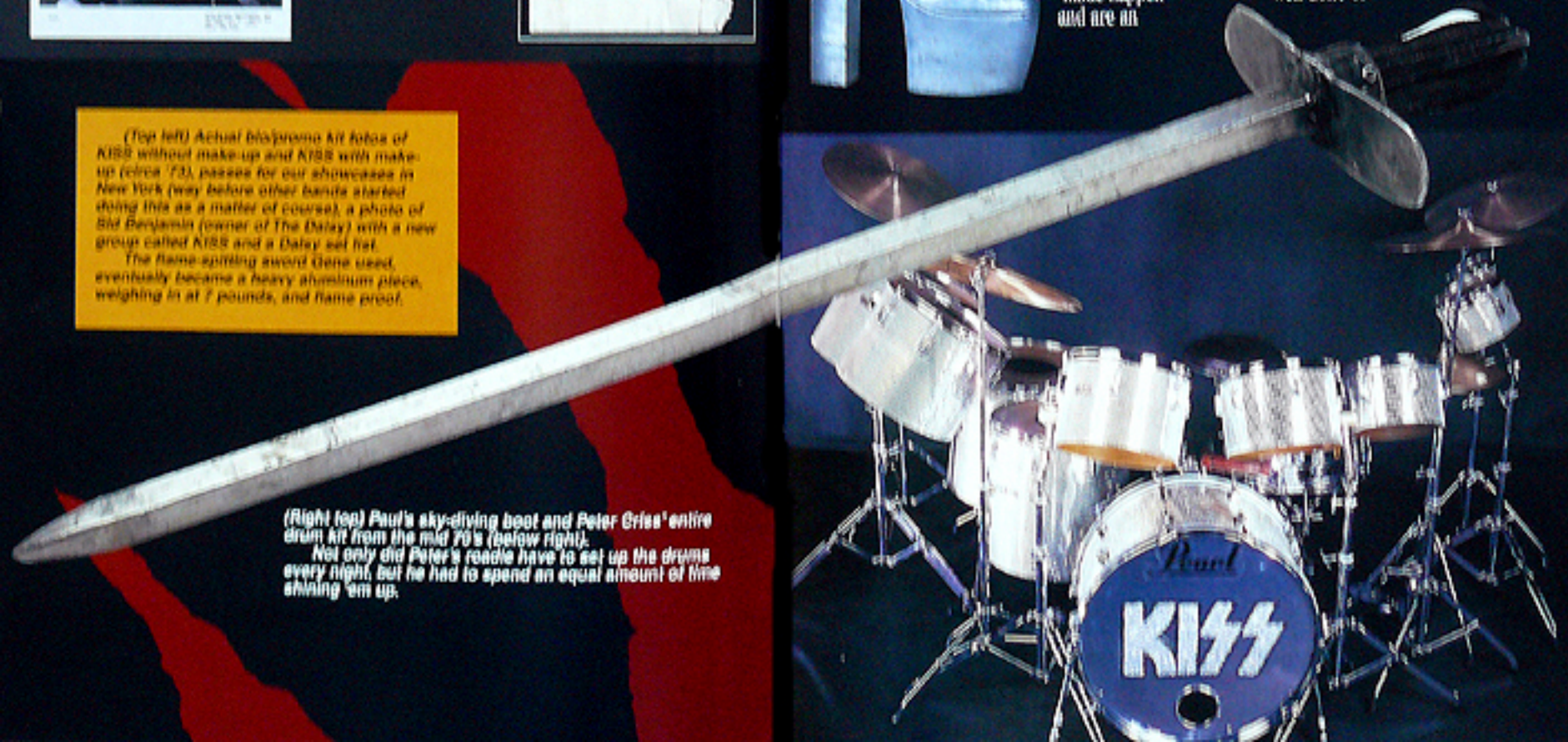
(Top left) Actual bio/promo kit fotos of KISS without make-up and KISS with make-up (circa '73), passes for our showcases in New York (way before other bands started doing this as a matter of course), a photo of Sid Benjamin (owner of The Daisy) with a new group called KISS and a Daisy set hat.

The flame-spitting sword Gene used, eventually became a heavy aluminum piece, weighing in at 7 pounds, and flame proof.

have expressed your desires, wishes, special moments, and even made suggestions about KISS — the men, the music, and the meaning. Thus, the creation of Worldwide KISS Conventions, multi-media events presenting archival video footage, costumes, photos, instruments, assorted memorabilia, new merchandise and souvenirs, panel discussions, acoustic sets, and your opportunity to go one-on-one with the history you made happen and are an integral part of.

From the moment you enter the doors of a Worldwide KISS Convention, there is the realization that this is no ordinary event. Over a year of planning has gone into this bold and imaginative outcome, a retrospective of the innovative and ingenious craft, staging, lighting and passion that make up KISStory. It seems incredulous that in the vast array of items before you there was once only the dreams of four young men with great aspirations of stardom and making music their way, the right way.

Why now? Explains Paul Stanley, "We wanted fans to know they are as responsible for this happening as we are. They've done a great job of honoring not only us, but their own devotion. But, no matter how well done or



(Right top) Paul's sky-diving boot and Peter Criss' entire drum kit from the mid 70's (below right).

Not only did Peter's roadie have to set up the drums every night, but he had to spend an equal amount of time shining 'em up.

well meaning, this is something nobody else could do. Where else can you get a complete, accurate twenty-year overview of the band than from the band?"

Gene Simmons, Paul Stanley, Bruce Kulick, and Eric Singer will be present at every Convention. You will have a chance to receive more than autographs. There will be personal talks, question and answer sessions about the past, present, and future of KISS, sharing of knowledge about the music business and what upcoming bands should know, tips on preparing yourself for a related career, exchanges of anecdotes and memories from the band as well as fans, and some impromptu performances of favorite songs. "It's not about the past," Simmons clarifies. "Peter and Ace were an integral part of KISS; they formed the band with us. But after they left, there were people who certainly worked as hard to make the band go forward. These Conventions are about every aspect of KISS."

"Given our history, we have to spotlight key periods," Stanley accounts, "and people want to see a lot of the 1970s so that's what we'll give them. It will be as much a thrill for us to see those things, like Peter's drums, set up again. Fans will be able to walk around and view these items from the band's angle."

(Left) This (circa 1974) "Hotter Than Hell" outfit originally had a skull and crossbones design on the chest. Unfortunately, it looked better than it felt. Gene soon found out that the chest design closed off any air that might get to his chest. The design was cut out and moved to his back. The shoulder horns were also soon to go, as Gene found out when on a number of occasions, they'd poke him in the eye.

KISS boots throughout our history for the most part, have been made in New York by the Anania Brothers. These guys were from Italy, barely spoke English, and were masters of the Old School style of making boots: they cared.

These boots had as much as 4" platforms and in some cases, 8" heels. They had to be reinforced, particularly in Paul's case (those gravity-defying leaps into the air).

The leather outfits, chokers and belts were made by people all over New York. In the earliest days, not being able to find what we wanted, we searched the backstreets of New Yorks' West Greenwich Village finding small one-room stores and apartments where the S & M crowd could have anything they could imagine built. These were the people who helped make some of our darkest desires into leather and studs.

It wasn't always easy, but it was always fun. And it was always cool.

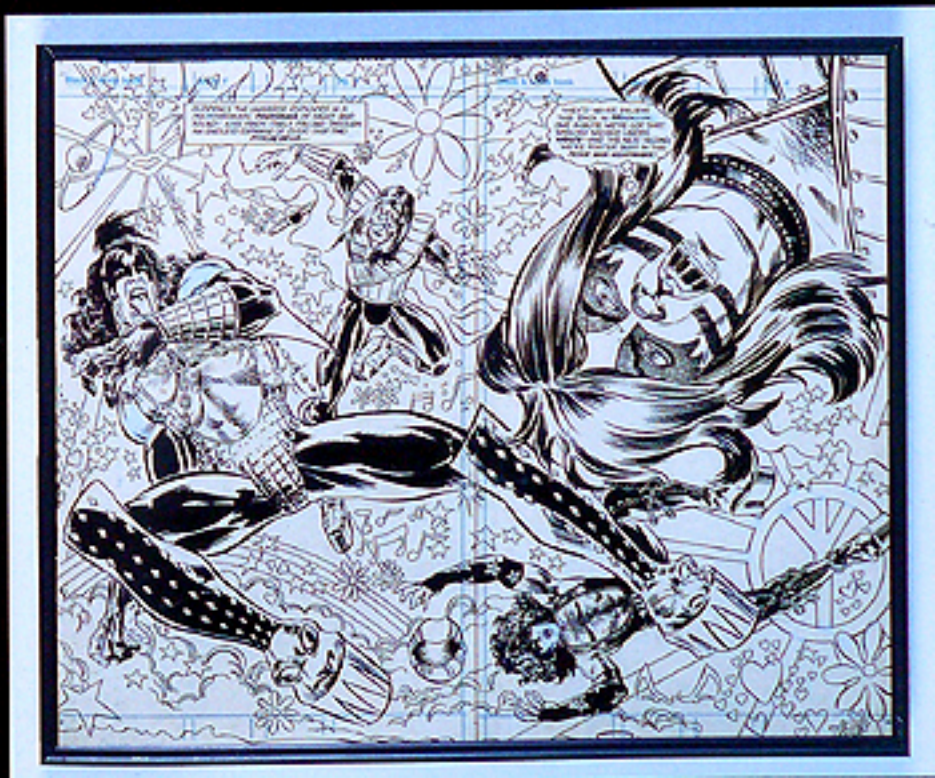
Marvel Comics representatives will be on hand at the Conventions with reissues of the original 1970s classic KISS comics, advances of the upcoming "KISSNation," a

These are original art pages from our Marvel/KISS comic from the 70's. You'll see this and a lot more in "Kisstory," and in "KISSNation."

bi-annual comic/magazine filled with photos and features from those who know best — the fans, and information about how you can contribute your thoughts, comments, observations, and ideas to this new,

first of its kind, fan-based publication. Also on display will be Ken Kelly's "KISSNation" artwork, his "Love Gun" cover painting, and the early art for "Destroyer." Literally hundreds — maybe thousands of pieces of KISStory are also on display for your up close and personal viewing, amongst them: Peter Criss' "Alive" tour drum set, Ace Frehley's lightning bolt outfit from the first tour, assorted variations of Gene Simmons' famous dragon boots, Eric Carr's original and never worn hawk costume, one of Paul Stanley's Flying V guitars — literally unused for the past fifteen years, KISS Army jackets, the landmark Library Of Congress certificates copyrighting the KISS faces for trademark protection, and much, much more.

Tribute bands will participate, and you might even run into some special guests whose own careers were influenced by KISS. You will also have the chance to obtain autographed, personalized RIAA gold and platinum KISS albums, trophies



you made possible through your endless support, and that the band feels you deserve as much as they do.

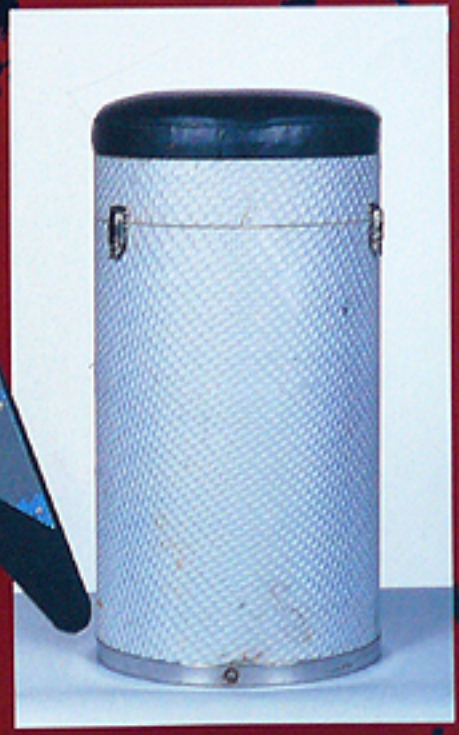
Selecting items for display was a nostalgic walk through time, a figurative return to the cold New York loft where it all started, a visit to cities around the globe, the larger than life myth and where it began, the trials and tribulations, moments of glory. The challenge, of course, was what to include and what to leave out. "Going through the warehouse, we had to choose which costumes to take from what tour, because we had multiples of everything," Stanley remarks. "Anybody can get too much of a good thing. We wanted to highlight and

The original Ken Kelly rough layout of the Destroyer cover was done in a couple of different stages.

We first discussed the basic layout, then went off on tour. While on tour supporting Alive I, we started changing our outfits. Kelly then had to go back to the drawing board and repaint the entire painting to showcase the new outfits and slightly different poses. The original painting is quite a bit larger.

(Right) Paul's Gibson Flying V (one of a number of them) was his weapon of choice. Unfortunately, one of the very first ones he played (when we recorded at Village Recorders in Los Angeles during the Hotter Than Hell sessions) was stolen right from the studio.

And, last but not least, Peter's drum stool . . . from which he would sing "Beth" as the last encore.



We loved the Destroyer cover and asked Ken Kelly to do another one for Love Gun. Initially, the first rough Kelly had, depicted us in a backstage setting, with the same girls wrapped around us as scenery. We changed it to roman columns.

The specifics (and the original painting rough of Love Gun) can be seen in "Kisstory."

Most of you don't know that we had doubles made of every outfit. This was done just in case one of the trucks transporting our equipment didn't make it to the concert.

Caring for the outfits was a nightmare in itself.

They each had to be washed and dry cleaned, and some cases, leather softened before each show. Gene's outfits also had the distinction of having to be aired out as well. Leather doesn't breathe and Gene's sweat has been known to eat through metal.

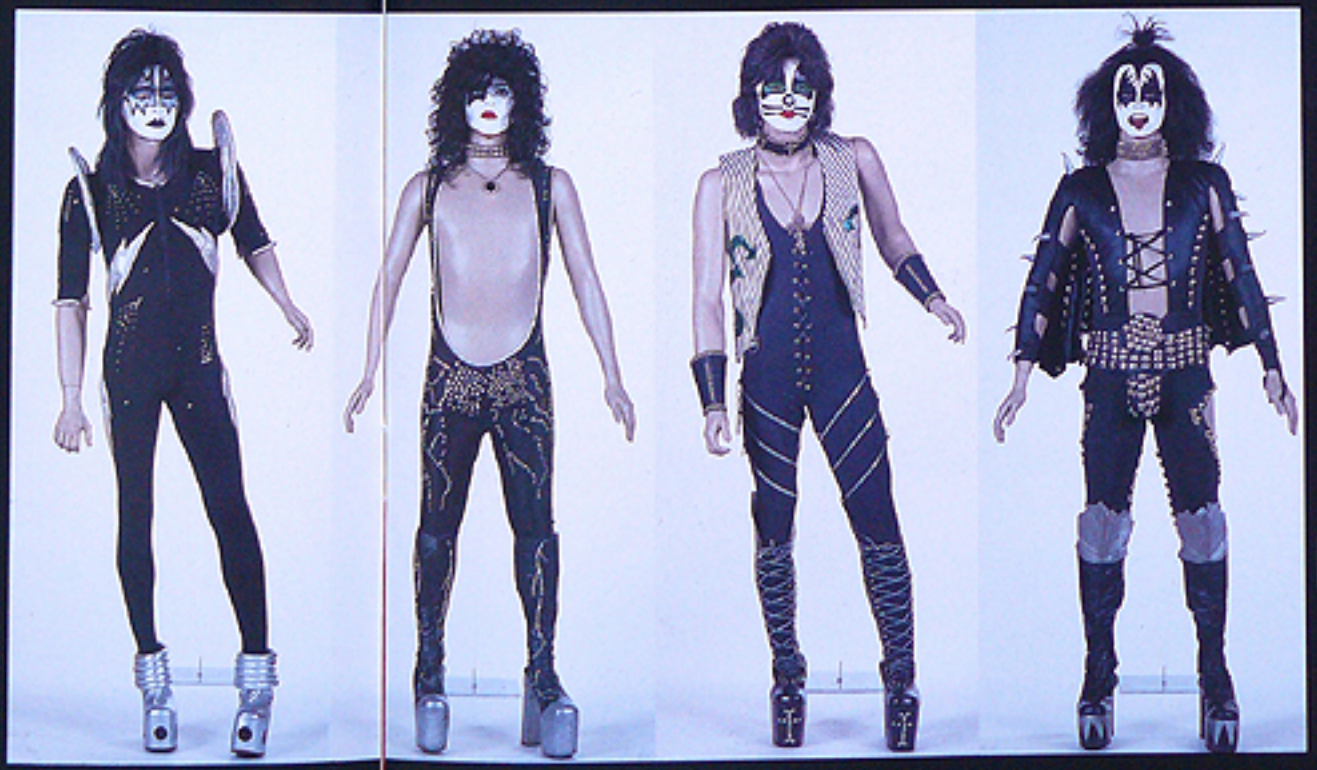
In the first tour, we noticed that some of the outfits actually stood up by themselves. The more an outfit was made of leather, the more that held true.

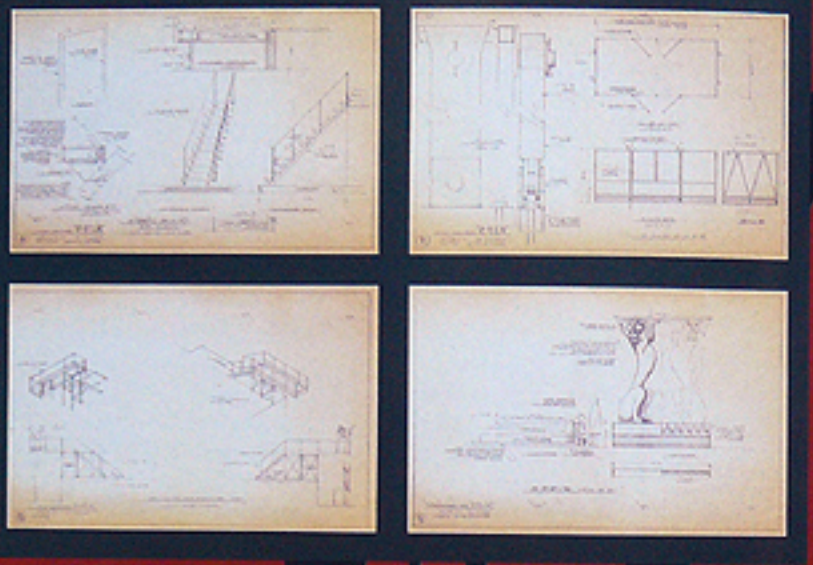
bring out the A+ paraphernalia so that when you see our past, you come in contact with your own. Although we are the future, there is no denying that, for a lot of reasons, the past is very appealing. It's something people always want to relive, either because they were part of it, or because they weren't. The 1970's were very visual, a foundation this band and others were built on."

By experiencing this display, you'll gain an understanding of the detail involved in bringing KISS to life. "When you see a KISS outfit," says Simmons of the live element, "you take as a given that somebody built it. People aren't aware of the drawings we took to costumers, to leather crafters, to places that molded the body, put the play-dough on top of it as we stood in front of mirrors getting it to the right size and shape.

"My costume with the armor was originally leather, but we had done that already, so we went with a crusty skin look. There were endless questions: what color, will it bleed, should it have hair coming out of it? Once I saw the mannequin, it looked cool. The hard part was putting it on. It was so heavy; getting used to the weight and doing the first show were torture. I look back in amazement at what we did — sixty pounds of armor, seven-inch heels, five-inch platforms — it was a completely different experience from any other band."

This traveling museum, a time capsule that will make its way from country to country, was developed solely by the band from beginning to end. They consolidated warehouses across America, packaged, designed, assembled a crew, sought out venues that could contain the quantity of

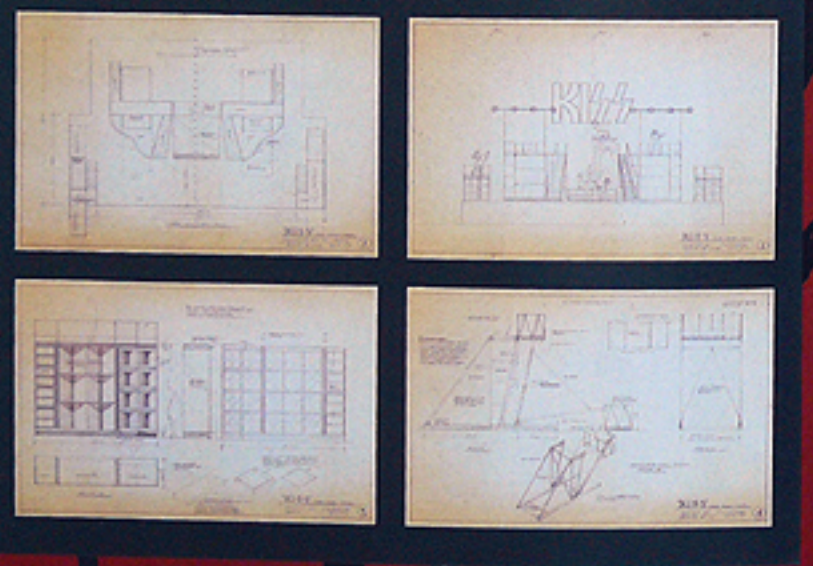




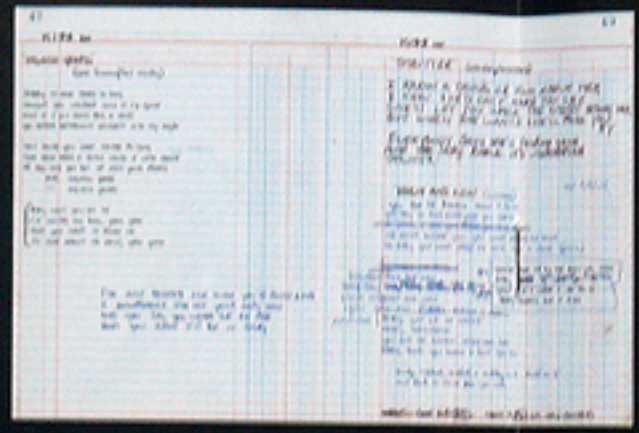
When you finally see KISS live, you see a show designed to knock you senseless. What you don't see, are the initial blueprints, that change every time you start building a set.

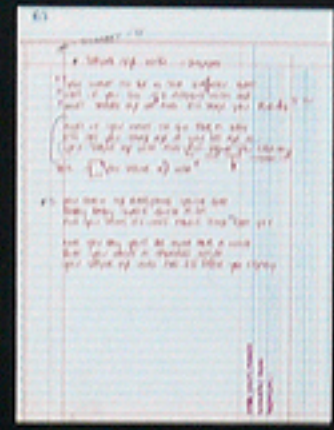
During construction, we might walk up to the set, and decide to completely tear it down and start from the ground up, or we might decide to change heights, depths and any number of details.

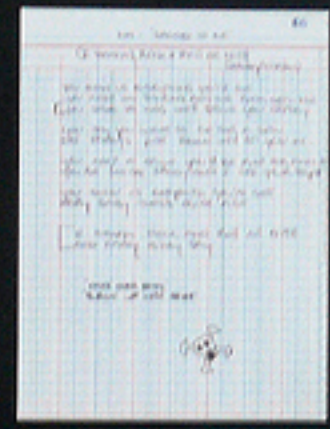
Not all these blueprints are exactly what you wound up seeing when you went to see KISS. Some of these were early building guidelines.

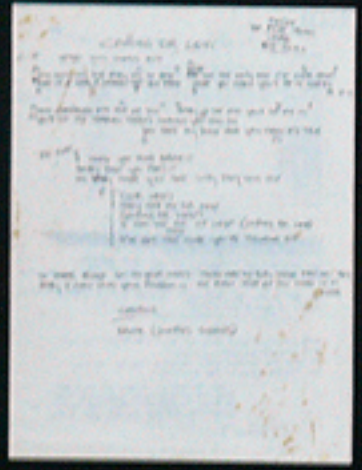


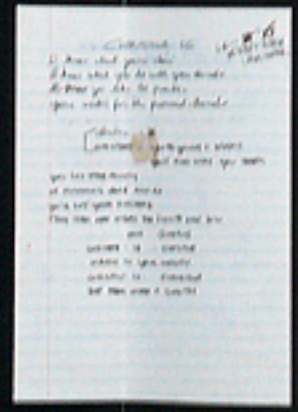
During the 70's, Marvel published a "Mad Magazine" type publication called "Crazy." KISS was on the cover of the magazine a number of times. (Top right) we have the "Crazy" character a little burned up with the unexpected results of the Simmons doll breathing in his general direction. And also shown here, are the fine forms of Ace and Peter.

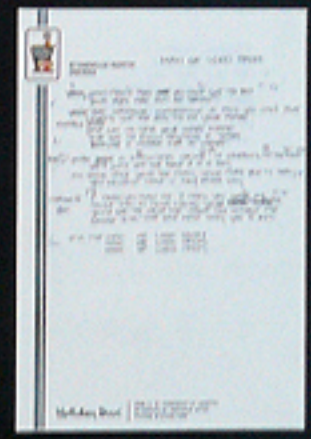












WRITING LYRICS ON TOILET PAPER IS NOT THE BEST WAY TO GET YOUR IDEA DOWN, BUT WHEN THERE IS NOTHING ELSE, YOU USE WHAT'S AVAILABLE.

HERE, YOU WILL FIND VARIOUS SCRAPS OF PAPER (SOME ARE ACTUAL HOTEL STATIONERY WHILE ON TOUR) THAT WERE HANDY FOR JOTTING IDEAS DOWN WHEN INSPIRATION HIT US.

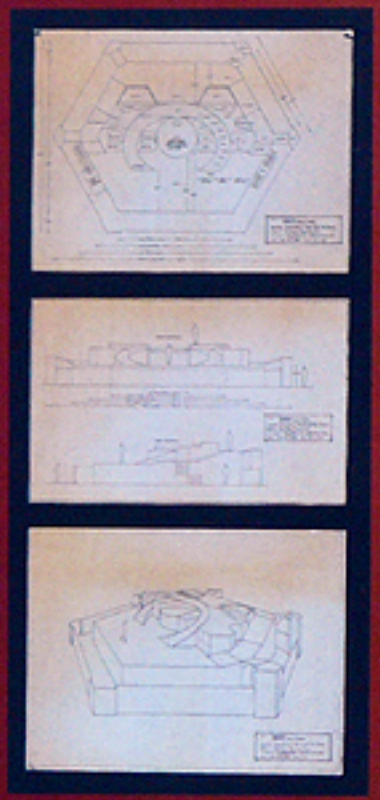
UNFORTUNATELY, YOU NEVER KNOW WHAT YOU'VE GOT 'TIL IT'S GONE . . . WE NEVER KNEW ANYONE WOULD CARE ABOUT SCRAPS OF PAPER WE SCRIBBLED ON. BUT, HERE THEY ARE, NONETHELESS.

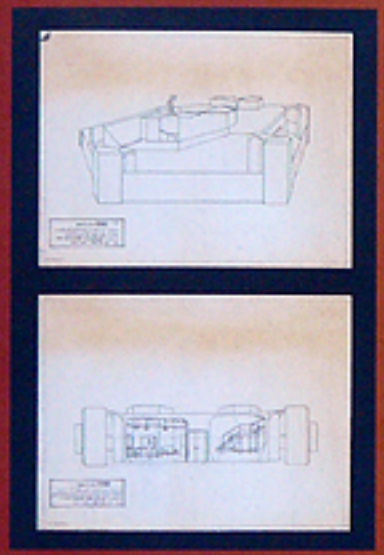
Paul's mirrored Iceman. When lights hit this baby, you finally comprehend the meaning of "wow."

items, tracked down missing pieces, and refurbished costumes that had been packed away for over a decade. However, despite all the meticulous attention to detail, no two Conventions will be alike.

"We would like to keep everything as spontaneous as possible," Stanley predicts, "not turn it into a series of planned speeches or programs of songs. We want to do whatever feels right, improvised and spur of the moment. There is no reason why the only time fans should see us is while we're touring. We tried going to different cities last year to sign autographs, but because of the time and the number of people there, all we could do was sign things and it left something to be desired.

"We saw what KISS Conventions were about," he continues, "and they clearly connected the fans with us, but where were the band, the costumes, the instruments? We finally decided that we had enough time to make the Conventions a way for the fans to truly get





The Bob Larkin painting for the second Marvel KISS comic ('78).

We often didn't realize how massive the stage sets actually were, when we first drew them up. Nor did we have any idea how many trucks it would take to transport them around, or how many hours it took to set them up and tear them down.

The stage set you're looking at took so long to set up, that we actually had to have two separate stages that leap-frogged every other show. So, while we were playing one city, the other stage set was on its way to the next one.

This is not the cheapest way to put on a concert, but we didn't care. We knew what we wanted and would stop at nothing to make sure we got it.

(Left) Gene's Spectre designed bass guitar. While recording Destroyer, a guy came into the studio, said his name was Spectre and that he wanted to design a bass for Gene. He did and then went on to have a very successful company called Spectre Basses.

This Spectre is the first one ever made.

The UNMASKED painting came as three separate pieces. This one misled most people. We certainly did not unmask, although the mindset was there, even then.

close to us because they are a real part of KISStory."

"There happened to be a Convention the afternoon of a Wembly show," Simmons remembers. "We tried to put time aside and participate, but all we could do was drop in and disappear because it became dangerous. Then we visited a Detroit Convention and, between articles and photos, it became obvious that the spirit was wonderful, people were having the time of their lives, but it was like parties thrown in our honor that we could not attend. As real people, we should have a relationship with our fans without bodyguards keeping them at arms' length.

"When you meet a KISS fan," he adds, "the first thing they do is show you their collection of paraphernalia. We met a fan whose scrapbooks, one on top of the other, stood taller than we are. Why

Paul's custom designed and double-neck guitar wasn't used live very often. The thing weighed a ton, but looked cool. The guitar is probably most often associated with the "Hard Luck Woman" promo film (which is what music videos were called then).

(Right) Ace's Dynasty boots — they prevented him from floating off into space.

When Eric Carr joined KISS, he went through a complete metamorphosis. He was Caravello, and became Carr. He would also have to wear make-up and a stage outfit, and Eric went at it with all his heart.

Unfortunately, first attempts at figuring out who Eric was were frightening.

Someone had the idea that he should be "The Hawk." Sounded good. The reality was a little different. When we saw Eric's outfit put together, he looked like he belonged on Sesame Street, and closely resembled its star, Big Bird.

We tried again.

Eric came up with "The Fox" and this time, it really felt right.

There was one last addition he had to add — heels. To this day, Eric holds the distinction of having had the biggest high heels in the band — 8 to 9 inches.

should someone so dedicated have only photos and pieces of paper of the real thing? These Conventions will be a kick for everyone, and a chance for us to meet the people who put us here in the first place."

"Although we're members of the band," Stanley notes, "we want to celebrate the history as much as our fans because we are fans as much as they are. Hearing people cite KISS as influences is as exciting and rewarding to us as to anybody else. Through every lineup, there has been cause to celebrate. People have come in, for however long, and fought the battle. It's all part of the magic. We are as excited as anyone. When we get the chance to touch our past, it's more than memories. It's tangible."

"Ultimately," Simmons concludes, "it gets down to that word 'celebration.' We've never gotten our

An explorer-type Hamer guitar seen on the "Creatures Of The Night" and "Lick It Up" tours.

(Right) Eric Carr's Chikara Toms Toms from the drum set he played during the '88 Japanese tour.

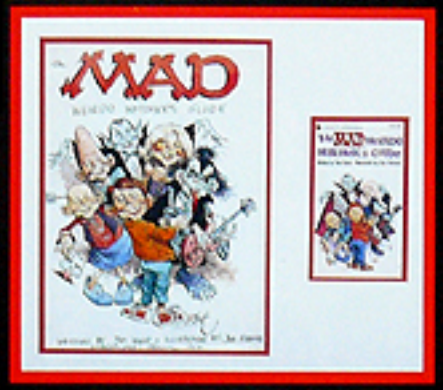
(Middle photo) Here are the two cover fotos for "Lick It Up" we had to choose from.

(Left) One of the original, legendary Paul Stanley PS 10 model guitars. This one of a kind, custom-made, mirrored model has been seen on tour since 1979.

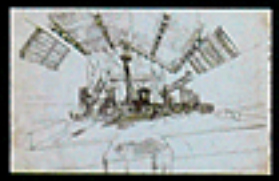
The Gene Simmons face Pedulla Bass was seen during the "Crazy Nights" tour.

(Right) Art from the Swedish fan club.

(Below) Rolling Stone original art from their back pages and (right) Mad Magazine paperback original art. The larger piece is the original art, the smaller is the actual cover.



(Below) a series of sketches, ideas and actual blue prints of various stages we've used over the years.



As of this writing, we are knee-deep in our next studio album. Above are the various ideas we've been throwing around for the cover and back cover art.

As a side note, the pieces you are looking at were originally going to be the cover of "Kiss My Ass." We immediately felt it would make a better cover for a studio album of brand new material.

fair share of radio and television. It has never been easy being a KISS fan because we have run the gauntlet of criticism. But despite those obstacles —and we try not to gloat — we really have won in the end."

Over the course of their history, KISS has always represented the universal themes of rebellion and individuality, constantly daring to venture beyond imaginable parameters, breaking new ground and opening doors. Star quality, commitment to excellence, and the pursuit of adventure have led to album sales beyond 70 million, with 25 of these certified gold, platinum, or multi-platinum. A 28th release is due in Spring 1995, just in time for the debut of "KISSNation."

But successful bands don't just happen. They require more than good songs from talented musicians; more than powerful amps and bright lights; more, even, than hard work and ambition. Certainly, these ingredients factor into any career, but without you, the audience, the greatest rock and roll band in the world will never get out of the garage. No group realizes this more than KISS, who never hesitate to acknowledge the combination of their own dedication and yours — the enthusiastic legion of fans who have bonded together to create the magic. Without you, none of this would be possible, and for this, you should be proud.

KISS ARMY DEPOT
NO SUBSTITUTES
KISS

KISS

The KISS ARMY IS YOU
And now just for you, KISS' exclusive, new, fully authorized collection of gear and collectibles. No more ripoffs. No more imitations. Totally official, KISS authorized and KISS approved, these killer items are what you've been waiting for.

So get involved. Get Krazy. Get some. The absolute best in KISSdom for the ultimate KISS fan—direct from the band to you.

Collectible Trademark Plaques. Gene, Paul, Ace, Peter and Eric available individually or as a set. Silver-tone metal, engraved with signature make-up faces, on a wood backing. 15" x 11½".

Gene	#93091	$300
Paul	#93089	$300
Ace	#93090	$300
Peter	#93088	$300
Eric	#93087	$300
Set of 5 Plaques	#93086	$1000

DESTROYER Gold and Platinum Albums. And Alive! in Gold only. Framed, numbered, limited editions with certificate of authenticity on the back. Available either signed or unsigned by all current KISS members.

ALIVE! Gold	#93098	$500
Gold Signed	#93096	$600
DESTROYER Gold	#93099	$500
Gold Signed	#93097	$600
DESTROYER Platinum	#93094	$550
Platinum Signed	#93092	$700

KISS T-shirts. All shirts 100% cotton and made in the U.S.A. sizes L,XL

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#93103 $20

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#93104 $20

Long Sleeve Shirt
#93106 $30

Kiss logo cap. One size fits most
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Fork Head T-Shirt
#93105 $20

Be part of the tribute with this Kiss My Ass album art T-Shirt.
#93011 $20

Classic 1976 Rock and Roll Over album art T-Shirt
#93102 $22

KISS

Sony Signatures, P.O. Box 4000, 5151 Columbia Dr., Carrollton, GA 30117

Item #	Description	Size	Price	Total

Shipping & Handling

$25 or less	add $5.00
$25.01 - $50.00	add $7.00
$50.01 - $100.00	add $10.00
over $100.00	add $12.00

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Other good while supplies last. Note: If you need more room for ordering, continue on a separate sheet. For Canadian orders, add $10.00 to above shipping and handling rates. For all other foreign orders, add $15.00 to above rates. Prices do not include duty or taxes. Sales tax: Sony Signatures collects and remits sales or use tax in all states where there is a tax. Tax applies to the state where merchandise is delivered. Please allow 4-6 weeks for delivery in the continental USA. Prices valid through June 30, 1990. We guarantee your satisfaction. If you're not happy with an item, simply return it up to 30 days after purchase for a prompt refund, less postage and handling.

To order call: 1(800) 433-4111

Outside the USA, send order form with credit card information or a US dollar money order to the Carrollton, GA address listed above. Or FAX your order to 1-404-836-2224.

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